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In Focus

The issue opens with two articles on the late M.S. Subbulakshmi. A scholarly article on the krithi form bringing into focus the differences between the kriti and the kirtana follows. Kalpana swaras and their role in Karnatic music is the subject of the next article. Following this, is an interesting article on the role of manodharma which will provide food for thought to the practicing musicians and the music student. Thyagaraja's Pancharatna kriti 'Endaro Mahanubhavalu' has been subjected to detailed analysis in the next article. Then we have the role of music in the social context analysed in some detail. We then have a tribute to the great Kathak exponent, Damayanti Joshi. Three detailed book reviews complete the contents of this issue.

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THE QUEEN OF MELODY IS GONE!
LONG LIVE THE QUEEN !!!
by 'Garland' N. Rajagopalan

When Lord Sundareswara of Madurai took on the garb of a woodcutter and came out with his divine music of fragrant charm and arresting lure, the visiting aggressive musician, Emanathan took to his heels to avoid infamy in the Court where he was to challenge the Court *Vidwan* in a contest. He stooped to choose the dark hours of the night to sneak away from the Capital City to avoid being noticed. The Lord took on that job to save his devotee who was the Court *Vidwan*, from dishonour. Likewise, the dark hours on the 11th December 2004 chose to silence the earthly frame of the *Queen of Melody*, as Jawaharlal Nehru chose eloquently to describe *Bharat Ratna* Dr. M.S. Subbulakshmi, who too hailed from the same city of Madurai. Destiny did so on this occasion not to save any of its devotees but to take the *Bhūloka Nāda Swarūpini* to the higher realms. The call was unexpected though the eminent *Sangita Vidushi* was ill for a short period.

Beauteous fragrance wooed and enveloped every aspect of her life. She stepped into the City of Madras in 1936 and to quote the historic idiom, it was a case of *veni, vidi, vici* – She came; she saw the calm, musical cultured city and she conquered. There was none of the periods of agonizing wait, apprenticeship, etc. There was charm in her deportment; there was absolute lure

in her music; the voice was divine *non pareil*; her pronouncement was remarkably precise and superb. Her capability to absorb the best in *sahitya, sangita, bhava* and all the ornaments and excellence of music was supreme. She invested every song and *raga* she handled with elegance and grace of the highest grade. She cast a magic web around her musical acumen. In fact, she monopolized the attention of music-lovers with her winning grace, enchanting music and elegant magical stature on the stage. There was *santam* in her image, *soukhyam* in her music; and people found *mangalam* in the concert halls she sang. Concerts over, people left with their hearts full of *santam, soukhyam*



Courtesy: SRUTI

and *mangalam* she had distributed earlier.

She was a picture of the best of Indian womanhood in her private life and in the field of arts. There was little of the fuss met with in many others. Her demeanour, be it in private or in professional circles, won the esteem of everyone. Honours flowed periodically honouring themselves but she was agnostic to their lure. She was the guest of royalty and other dignitaries but she was the selfsame self possessed 'MSS'.

If she was pristine gold in the field of arts, patriot, journalist, khadi-clad Sadasivam was the master jeweller. He led the musical lady of Madurai to successive fields of glory with remarkable agility, accuracy, assurance and credit. Sadasivam-Subbulakshmi were an ideal couple cast in the mould of the best in Indian traditions. He knew where to present her and she knew how to present herself and her music. I am reminded of Jayadeva and Padmavati, where he sang, she danced or she danced and he sang. It was so in the life of Sadasivam-Subbulakshmi with the only difference that he chose not to sing but to take her divine music to the proper forums, for proper purposes and ensure that every such occasion left a lasting indelible musical impression on one and all. The element of *quid pro quo* was prominently to the fore, the artiste dishing out the *sangita amrit* and the audience surrendering their hearts and souls to divine music.

If Nehru hailed her in the best of terms as the "Queen of Music and I am

but a mere Prime Minister", Sarojini Devi was happy to surrender her image as the 'Nightingale of India' after hearing M.S. If intellectual statesman Rajaji could provide her with the song '*Kurai ondrum illai*' which has since found universal appeal, the Sage of Kanchi, Sri Chandrasekharendra Saraswati Swamigal provided her with the song '*Maitrim Bhajata*' to be sung at the United Nations.

The couple espoused all great and good causes. They suffered from the only blemish that they knew not to screen their earnings to themselves. They were Messengers of Patronage. Beginning from Kasturbha Memorial Fund, their patronage espoused all great causes like Kanchi Seer's Mani Mandapam, Sankara Netralaya, Tirumalai Tirupati Devasthanam, Music Academy and scores of good, great, grand causes. They lived a frugal life in the best traditions of Bharat which is a lesson to all for emulation. They deserve all our respect and gratitude.

Bharat . Ratna Dr. M.S. Subbulakshmi is physically gone but she lives in the homes, hearths, hearts of all music loving people. *Atma* is immortal and even so, her music of universal appeal shall gladden effulgently all music-loving souls. We shall join her singing her favourite song of theme, beauty and allure:

"*Kurai ondrum illai Marai Murti Kannaa
Kurai ondrum illai, Kannaa,
Kurai ondrum illai, Govinda!
Kannukut teriyaamal nirkindraai, Kannaa
Kannukut teriyaamal nindraalum enakku
Kurai ondrum illai*" □

M.S. SUBBULAKSHMI – A LIVING LEGEND

(16.9.1916 to 11.12.2004)

by P. P. Ramachandran

The nation's highest award, *Bharat Ratna* was conferred on the first woman musician M.S. Subbulakshmi in 1998. The "Hindu" editorially wrote, "...She is a phenomenon, a virtuoso with repertoire which literally spans the entire universe of Carnatic music. Her concerts have unfailingly transported listeners to a sublime mood of ecstasy and devotion as her sole approach to singing is strongly influenced by the spiritual mood of the compositions. MS is not only a Carnatic musician but has, over 50 years, transcended the confines of traditional Carnatic music concerts by bringing in the grandeur of Hindustani music as well. MS has been unerringly described as the cultural ambassador of India. The Bharat Ratna award is a fitting adoration of a great genius. That she is the first musician ever to be decorated with the title will harmonise with her reputation as the inspiring "Nightingale of India", who has delighted audiences in India and abroad for decades with her resonant melody and seemingly limitless repertoire."

The transformation of a simple little girl into a musician of world renown is at once fascinating and inspiring. MS was born on 16, September 1916 in Madurai. Her father was Subramania Iyer, a lawyer and her mother Shanmukhavadi, an accomplished veena player who used to give public performances. MS had an

elder brother Shaktivel, who became a mridangist and a sister Vadivambal who took to violin. Vadivambal's unfortunate demise, after a brief illness, cast gloom on the young MS. She learnt to play the veena from her mother. The young lass would go with her mother whenever she went for concerts. On one occasion the young girl was playing outside the hall while her mother was singing. The lass was summoned, made to sit on the stage and asked to sing. The eight year old girl spontaneously sung with confidence a Marathi song, *Anandhaja*, which her mother had taught her. The audience was deeply impressed.

While on a visit to Madras, Shanmukhavadi took MS, affectionately called Kunjamma, to Veena Dhanammal. After hearing her sing the grand old lady said, "Vadivu, let the veena remain with you. Train this child in vocal music. She has a bright future."

MS tried her hand at mridangam, learning the intricacies from her brother Shaktivel. She learnt Carnatic music under Ariyakudi Ramanuja Iyengar, Musiri Subramania Iyer and Semmangudi Srinivasa Iyer. She was taught Hindustani Khayals by Dwijendarlal Roy of Calcutta while Siddheshwari Devi of Benares imparted to her the magic of mellow Thumris and tumultuous Tappas. She worked hard to perfect her diction and understood the deeper significance of



Courtesy SRUTI

each song she learnt. MS was a student throughout her life learning new songs even in her seventies. She would first sing the song in her pooja room at the family altar and then only present it to an audience.

At the young age of 16, on January 1, 1932 MS was invited to replace, at a concert in the Madras Music Academy, the formidable Ariyakudi Ramanuja Iyengar, who could not attend. Thirty six years later, the same Academy conferred on her the title of *Sangita Kalanidhi*. MS had stormed a male bastion. It must be conceded that the heavyweights of those times, Rajarathnam Pillai, Chembai and Chowdiah gave her encouragement and support. In later years awards and honours were lavished on her. Rukmani Devi told her in jest, "Kunjamma, you must leave some awards for others".

For her first concert in Bombay, MS wanted an escort who appeared in the form of Sadasivam who eventually became her husband, friend, philosopher and guide. Sadasivam was involved with the new weekly 'Kalki' and acquired the rare and valuable friendship of Kalki Krishnamurthi and Rajaji. The *Paramacharya* of Kanchi treated MS and Sadasivam as his children and had special affection for MS.

Extraordinary was this partnership of MS and Sadasivam. Listen to what a close friend writes: "It was a remarkable marriage. They made a striking pair. Wherever they went or sat, all eyes turned towards them, because of Subbulakshmi's extraordinary grace and beauty and the large, radiant eyes outshining the diamonds and silks she wore. Sadasivam had a presence which by no means was in the shadow. There he was, upright and broad shouldered and handsome, in his white khadi and the lines of sacred ash on his forehead. Subbulakshmi seemed to lean on him like the jasmine creeper twining itself around a tall tree. When the two entered a room, one felt as if more lights had been switched on. There were some who called them *Parvati - Parameshwara*. Not all were equally charitable. I have heard others refer to them as the Beauty and the Beast. This was because Sadasivam could be "intolerant and domineering".

The friend who wrote so frankly and fearlessly is H.Y. Sharada Prasad, who was the first to suggest that the *Bharat*

Ratna should be conferred on MS.

It would be pertinent to note those who had influenced MS. "The best musicians contributed their special gifts to her. Musiri imparted the sensuous touch and the finer points of voice modulation; Semmangudi brought weight, depth, and forcefulness to her music; the greatest among them, Ariyakudi taught her some of his Guru's krithis; Papanasam Sivan transmitted his beautiful lyrics to her; Nedunuri Krishnamurthy taught her Annamacharya's compositions which she brought to the foreground of Carnatic Music; K.S. Narayanaswamy gave her Veena lessons; Alathur Brothers enlarged her repertory of krithis; T. Brinda shared Dhanammal's Padams with her; Dilip Kumar Roy taught her Meera Bhajans and Rabindrasangeet; Pandit Narayanrao initiated her into classical Hindustani Music and Siddheshwari Devi into semi-classical music and Agnihotram Tatachariar's group of Vedic scholars chanted the Vishnu Sahasranamam for forty days, before she gave her immortal recording".

The *Paramacharya* had declared, "Bhoja Raja had enough, so he gave; but MS and Sadasivam created enough only to give".

There was a brief jaunt into the celluloid world for MS. She acted in four films, *Seva Sadanam*, *Shakuntalai*, *Savithri* and *Meera* (both in Tamil and Hindi). Two interesting snippets. G. N. Balasubramanian, an accomplished Carnatic singer was the Dushyanta. The

Hindi actress Shanta Apte did the role of Savithri while MS acted as Narada. The songs of both *Meera* and *Shakuntalai* became very popular and are so even today. When she recorded for her film *Savithri* in Calcutta, those who rushed to hear her included K.L. Saigal, Pahari Sanyal, Kanan Bala and Pannalal Ghosh.

MS soared from height to height and her arena became world-wide, beginning with the Edinburgh Festival and the United Nations Concert. For the latter, the Kanchi Sankaracharya composed a song "Maitrim Bhajata" which is a paean to peace. During this period, HMV had brought out her records of Vishnu Sahasranamam, Bhaja Govindam, Venkateswara Suprabhatam, etc. all of which were best sellers. MS devoted a major part of her earnings from these and her concerts to charities. She was called a feminine "Karna".

Mahatma Gandhi was so much fascinated by her voice that once he conveyed a request that she should sing for him the Meera bhajan "*Hari Tum Haro*". Unfortunately, she had not learnt this song and conveyed her regrets. Later the same evening another message came from Gandhiji that he would prefer to hear the song spoken by MS than sung by anyone. Sadasivam arranged immediately for a composer and overnight she learnt the song, recorded it and sent the same to Bapuji. It was played for the Mahatma on his birthday on 2nd October 1947. A few months later, All India Radio announced the sad news of Gandhiji's



Courtesy : M.S. published by the Music Academy, Madras

assassination. This was followed by the rendering by MS of the Meera bhajan. She swooned on hearing it and for over a year she would not attempt to sing "Hari Tum Haro". Incidentally, the tune for this song was set by "Piano Vaidyanathan".

Jawaharlal Nehru attended a charity concert of MS at Delhi and said, "I am a mere Prime Minister. You are a Queen, Queen of Song".

Sarojini Naidu who was known as the "Nightingale of India", introduced the film "Meera" to the audiences and declared, "I am surrendering my title 'Nightingale of India'. Listen to the MS songs in this film. She is the one who is worthy of the title 'Nightingale of India'".

Bade Ghulam Ali Khan described her as "Suswaralakshmi Subbulakshmi".

MS is regarded as a symbol of national integration. Her repertoire included compositions in many languages of India, of the giants of Carnatic Music – Tyagaraja, Muthuswami Dikshitar, Syama Sastri, Bhajans of Meera, Tulsidas, Kabir, Surdas, Chaitanya Mahaprabhu, Guru Nanak, the Abhangs of Tukaram, the songs of Rabindranath Tagore and

Subramania Bharati. MS cultivated impeccable diction in the different languages, of the lyrics she sang. Her rendering was marked by lyrical allure, poignant feeling and philosophic content.

Thousands see her as the embodiment of grace and ancient tradition of Indian womanhood – kind, considerate, compassionate, soft spoken and self sacrificing. Anyone who has attended her concert emerges out as if from a temple where he or she had communion with God – with supreme content and ineffable joy. Albert Einstein said of Marian Anderson, "A voice like that is heard once in a hundred years." Truly we may say, "A voice like MS's comes once in a thousand years".

Some interesting titbits. The star under which MS was born was "Bharani" and all of you know "Bharani rules Dharani". At a private concert, MS was the singer. Palghat Mani Iyer played the mrudangam and the violinist was Chembai Vaidyanatha Bhagavathar. MS was fond of diamonds, jasmine flowers and silk sarees of a special type of blue later popularly called "MS Blue". She never tasted ice-cream for fear of developing a sore throat. All visitors to her house were given Chukku Coffee – a mixture of dried ginger and milk. One significant fact is that Dr. Cherian, a famous surgeon is reported to have refused to operate MS for tonsillitis, saying that her voice was too precious to risk any change in tone and quality. MS was so humble that she was always nervous before a concert began.

I shall conclude with a personal experience. The year was 1943. I was only seven years and staying in Brahminwada Road, two buildings away from SIES School. One evening we were told that a film was being shot in the terrace of Akhila Kunj, the building next to the school. I rushed in my half pant and banian. There was a foreigner wielding a camera. It was sunset time and the sky was golden and ethereal. But on the terrace was this young lady of

beauty beyond belief. Ellis R. Dungan was taking a shot of MS for his *Meera*. I thought that I was seeing a live version of some of the paintings of Goddesses of Raja Ravi Varma. I still carry rich impressions of this juvenile introduction to Divinity.

MS meant Divinity sixty years ago and today too.

I prostrate before the Majestic and Serene MS Amma in all humility. □

To a talented artiste of MSS's calibre and a reputation such as hers – national and international in its spread – honours and titles gravitate of their own record. To mention a few :

Isai Vani (1940); *Padma Bhushan* (Government of India – 1954); *National Award* (President of India – 1956); *Kalidas Samman* (Madhya Pradesh Government); *Sangita Kala Sagara* (Music Academy, Visakhapatnam); *Sangita Kalanidhi* (Music Academy, Madras – 1968); *Hafiz Ali Khan Award* (Ustad HAK Memorial Society – 1988); *National Research Professor* (Government of India – 1989)

MS has bagged more than thirty national and international awards. Her awards and accolades also include the prestigious *Bharat Ratna*, *Ramon Magsaysay Award* and *Doctorates* from five universities.

She has given concerts all over the world which includes Bhutan, USA, UK, Ceylon and USSR. She had more than 2,500 songs in her repertoire and has given quite a large number of disc recordings and cassettes which are all in current demand, use and appreciation.

She starred in four films : *Sevasadanam* (1938), *Sakuntalai* (1940), *Savithri* (1941) and *Meera* (1945; Hindi Version 1947)

Subbulakshmi's highly acclaimed concerts abroad include:

- 1963 - Edinburgh Festival of Arts
- 1966 - UN General Assembly Concert
- 1977 - Coast – coast singing tour of the US for fund-raising causes
- 1977 - New York Carnegie Hall Concert
- 1982 - Inaugural Concert, Festival of Britain at the Royal Albert Hall before Queen Elizabeth II
- 1987 - Concert at Berlin Rachmaninoff Hall



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THE KRITI FORM IN KARNATIC MUSIC

By T. S. Parthasarathy

During its long and chequered history, Indian Music evolved a large number of musical forms with distinctive characteristics of their own. Many musical forms mentioned in ancient works on music became obsolete with the passage of time and some underwent changes and are now known by other names. Thanks to the persevering experiments made by a galaxy of enterprising composers, new musical forms continued to be evolved to replace those getting gradually out of vogue.

Dhruvas and Gitis were the two main types of compositions that were in vogue in Bharata's time. Matanga, in his 'Brhaddesi', mentions 49 Desi Prabandhas and Sarangadeva, in his 'Sangita Ratnakara', speaks of 75 different Prabandhas. Some of the lakshanas of Prabandhas were subsequently absorbed in latter day music and several parallel examples in modern music can be cited to illustrate the types of Prabandhas thus absorbed.

So far as South Indian Music is concerned, the earliest musical form, which is still extant, is the Tevaram although it is not perhaps being sung in the original music. All the 23 Panns of the Tevaram have been identified and equated to ragas of the present day Karnatic Music. The Divyaprabandham, composed by the Alvars during the same period as the Tevaram, had a similar musical set up in the Tamil Panns and

Talas but this music is no longer extant in Vaishnavite temples in South India. But both the Tevaram and Divyaprabandham contain only verses set to music which are not musical forms in the strict sense of the world.

There is a long interregnum in the history of Indian music from the 8th century to 14th century A.D. punctuated by two events viz. the composition in the 12th century of the 'Gita Govinda' by Jayadeva which contains the earliest regular compositions in Indian music and the writing of the 'Sangita Ratnakara' by Sarangadeva in the 13th century. The Dhruva and Charanas of the Ashtapadis formed the basis for the Pallavi and Charanas of Kirtanas when they appeared in the 14th century. Some of the Lakshyas and Lakshanas described by Sarangadeva went out of vogue within three centuries as mentioned by both Ramamatya and Venkatamakhi in their works.

The earliest Kirtana like compositions were written from the 14th century onwards by the Haridasas of Karnataka. Narahari Tirtha (14th century) was followed by Sripada Raya, Vyasaraaya and Purandara Dasa (15th century). Purandara Dasa has no equal in the number of compositional types he created. His compositions range from the simplest Gitas to the elaborate and complex Suladis. It is however, the Kirtana that forms the bulk of the

compositions of this giant, although they are described as Padas and Devanamas. Even in his Vrittanama, a composition in which Padya and Kirtana alternate, the Kirtana conforms to the common type.

It is interesting to note here that although the Tallapakkam composers mention the word 'Kriti', the songs of Annamacharya, a senior contemporary of Purandara Dasa, later came to be known as 'Srīngara Sankirtanam' and 'Adhyatma Sankirtanam'. In a recent edition of Annamayya's compositions, the Tirumala-Tirupati Devasthanams have circumvented this difficulty by calling the songs as 'Annamayya Patalu'.

Subbarama Dikshitar mentions in his 'Sangita Sampradaya Pradarsini' that Ramamatya, the author of 'Svaramela Kalanidhi', (who was a contemporary of Purandara Dasa and lived at the same place viz., Vijayanagar of Hampi) composed various kinds of Prabandhas like Ela, Raga Kadambakam, Gadya Prabandham, Pancha Talesvaram, Svarangam and Srīranga Vilasam but no Kirtana!

According to Venkatakrishna Dasa, Purandara Dasa composed Gita, Thayam, Prabandha, Suladi, Ugabhoga, Padya and Pada, the last named being perhaps the Kirtana. Venkatamakhī, who came a century later, composed Gitas and Prabandhas with all the six Angas described in musical treatises.

The Kriti form

The term Kriti in Sanskrit has many

connotations. 'Yat kritam tat kritih'. 'Whatever is done is a Kriti'. Its meanings include – manufacturing, making, performing, action deed, creation, work and composition. Strangely enough, it also means magic, enchantment, injury and killing!

An early reference to the Kriti as a composition is found in the 15th Sarga of Kalidasa's 'Raghuvamsa' in which the poet says that Sage Valmiki taught Kusa and Lava how to 'sing' his 'Kriti', the Ramayana. 'Svakritim Gapayamasa Kavi Prathama Paddhatim'. The word Kriti is used in several places in the same Sarga later.

Purandara Dasa, in his song, 'Vasudeva Namavaliya', uses to term 'Kriti' to mean his own compositions and gives their total as 4,75,000. 'Intu nalku laksha eppattaidu savira kritiyu'. But not a single song of Dasa is called Kriti. They are called by names already mentioned by me earlier.

It was left to Tyagaraja to spell out the grammar of 'Kriti' in his song 'Sogasuga Mridanga Talamu' in Srīranjani. He is the only composer who has clearly defined the Lakshanas of a Kriti. According to him, a Kriti should contain Yati (caesura), Visrama (rest), Sadbhakti (true devotion), Virati (pause), Draksha Rasa (the flavour of grapes) and Nava Rasas (the nine Rasas or sentiments). It is needless to say that his own Kritis are shining examples of this description, particularly in the depiction of Rasas which is lacking in the Kritis of other composers. But Tyagaraja uses the word 'Kriti' only in this one song and in

songs like 'Aparadhamula' in Rasali and 'Ragaratna Malikache' in Ritigoula he calls his own songs as 'Kirtanas'.

Later writers on music have laid separate emphasis on the terms 'Kriti' and 'Kirtana' and have almost made it appear that they are two different types of musical form.

But in common parlance we use the terms 'Kirtana' and 'Kriti' in a somewhat loose manner. Tyagaraja's Pancharatna group in the Ghana ragas is called by both the names but his Utsava Sampradaya and Divyanama songs are called Kirtanas. Dikshitar's Navavarna and Navagraha groups are called Kirtanas but his Panchalinga Sthala songs are called Kritis.

It is noteworthy that Subbarama Dikshitar, the doyen among musicologists of the recent past, does not mention the term 'Kriti' at all in his monumental work. In the section entitled 'Lakshana Sangrahamu' he expatiates on Nada, Sruti, Sthayi, Gitam and so on. In item 22 under this section he deals with Kirtana, Padam, Daru, Chaukavarna and Tanavarna but there is no mention of the 'Kriti'. It would appear that in his time there was no hard and fast distinction between a kirtana and a Kriti so far as their nomenclature was concerned.

Subbarama Dikshitar's definition of a Kirtana makes interesting reading. According to him, a Kirtana should have the following ingredients: (1) The Matu or libretto (Sahitya) should be in praise of a deity. (2) There should be a Pallavi,

Anupallavi and Charana. (3) The last part of the first Charana should have the same Dhatu or musical arrangement as the Anupallavi (4) The Dhatu of the second and the third Charanas should be the same as the first Charana. This is followed by a long description which is not relevant here. He mentions how Madhyamakala passages should be fitted. But the definition of a Kirtana as given by him is the same as that of a Kriti found in later publications.

It is only in the works of the late Prof. P. Sambamoorthy, like his "South Indian Music" series and his "Dictionary of South Indian Music and Musicians", that we find a detailed description of the Kirtana and the Kriti as two different musical forms. After furnishing a comparative picture of the two forms, the author, however, admits that there are many border line compositions in respect of which it will be difficult to say whether they are to be classified kirtanas or kritis.

The following points emerge from the comparative study made by the late Professor:

Kirtana

1. Kirtanas are older than Kritis. The Kriti is a development from the Kirtana.
2. The Kirtana had its birth about the latter half of the fourteenth century.
3. The Kirtana is a strictly sacred form. Its Sahitya may be of a devotional character or may relate to a Puranic theme. Many Kirtanas are mere doxologies viz. hymns of praise to God.
4. The music as well as the rhythm of a Kirtana should be simple.

5. The music is subordinated to the Sahitya.
6. Words are many and Charanas are sung to the same Dhatu. Sometimes the Charanas have the same music as the Pallavi.
7. The Anupallavi is a dispensable Anga in a Kirtana.
8. Kirtanas are in common ragas while Kritis can be in scholarly ragas.
9. Ornamental Angas like Chitta Svaras, Svarasahitya, Solkattu Svaras, Svaraksharas, and Sangatis are not usually found in Kirtanas.
3. The accent is on its musical excellence and the words, which are few, have a secondary importance.
4. The Charanas may have different Dhatu.
5. Sangatis are a special feature of Kritis.
6. The Kritis lends itself to Neraval or musical interpretation of the Raga concerned.
7. A Pallavi, Anupallavi and Charana are usually the Angas of a Kirti although there are exceptions.
8. With the exception of the Kritis of Muthuswami Dikshitar, the Dhatu of the Anupallavi is usually repeated in the latter half of the Charana.
9. A Kirti can be enriched by ornamental Angas like Chittasvaras etc.

These Lakshanas are not based on any textual authority but on observation and a comparative study of the two types of musical form commonly known as Kirtana and Kirti.

The Kirti emerges as the most highly evolved amongst the art musical forms in Karnatic Music. Like the Khyal in Hindustani Music, it has thrown the other types to the background and has occupied the main place in present day concerts in which more than half the time is taken for the rendering of Kritis. Its popularity may be judged from the fact that almost all the composers of the post-Tyagaraja period vied with each other in composing only this musical form. The Lakshanas of a Kirti may be summed up as follows:

1. The Kirti is an outcome of the Kirtana.
2. It need not necessarily be a strictly sacred form but may be didactic or introspective in character.

Although several composers of the 17th and the 18th centuries have written musical forms which fall under the category of Kritis, the form reached its acme of perfection at the hands of Syama Sastri, Tyagaraja and Muthuswami Dikshitar generally referred to as the Music Trinity. Many compositions of Pachimiriam Adiappiah, Pallavi Gopala Iyer and Ramaswami Dikshitar are excellent specimens of the Kirti form but it was left to the Trinity particularly to Tyagaraja, to raise it to unprecedented heights of musical excellence.

Syama Sastri, the oldest among them, had, in addition to three Svarajatis of unsurpassed beauty, composed only about 40 Kritis, the musical quality of which secured for him equal stature as

a composer with Tyagaraja and Muthuswami Dikshitar. He was undoubtedly one of the masters of Kirti composition and had an uncanny knack of combining the essence of Ragas with a stately pace of rhythm which endowed his Kritis with a charm of their own.

But the supreme architect of the Kirti form was Tyagaraja. Writers of Western music say that the Sonata form was awaiting the coming of Beethoven. We may echo the same sentiment in respect of the Kirti and Tyagaraja. At his hands, it was to grow to grand, titanic proportions and to be filled with an intense life than at any time before. It was the only form handled by him and he lavished on it all his gifts as a composer. It was in the midst of formidable giants that he was called upon to assume a challenging role. To those who might have regarded his talent as mainly lyrical and devotional, the vistas of musical possibilities opened up by his Kritis must have come as a blinding revelation.

Tyagaraja made endless experiments with the Kirti and always struck out a long new line in Kirti making. He was the first composer in Karnatic Music to have made provision in Kritis for introducing 'Sangatis' or variations to unfold, in their logical sequence, the possibilities of the raga employed.

The Kirti form found in the Ghana Raga Panchakam, not attempted by any composer before or after Tyagaraja, sums up his musical genius. They are not stray pieces composed at random but constitute a deliberate scheme of

melody, rhythm and words into which he has painstakingly fitted in every aspect of the classical form of Karnatic music. The 'Ettugada Svaras' come in waves with an originality and daring that are breath-taking. The Sarvalaghu dances merrily both in the brisk and the sedate pieces.

Most of Tyagaraja's Kritis are cast in a typical mould with a Pallavi, Anupallavi and one or more Charanas, with the music of the Anupallavi repeated in the latter part of the Charana. But there are many exceptions to this rule. Some Kritis have many Charanas with the same Dhatu. In Kritis like "Sri Raghuvara Aprameya" in Kambhoji and "Brochevarevare" in Sriranjani, there are several Charanas with different Dhatu. The length of Kritis vary from "Nikevari Bodhana" in Suddha Saveri, which has only four lines, to "Endaro Mahanubhavulu" in Sri raga which has fifty. There are no two Kritis of Tyagaraja with the same Dhatu or Edduppu and his seven hundred Kritis represent, in energy of form and musical refinement, the highest peak to which our music has attained.

Muthuswami Dikshitar was another formidable creator of the Kirti form but he followed a different pattern altogether. His scheme had some unmistakable features like the weaving of the Raga name into the Kritis, non-repetition of the music of the Pallavi in the latter part of the Kirti, a combination in some Kritis, of

(Continued on page 25)



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KALPANA SWARAS IN KARNATIC MUSIC*

by P.N. Krishnamoorthy

Like many other features of Indian Classical Music, the history of sargam or kalpana swara singing is shrouded in mystery. A senior musician has told the author that when the greatest composer of Carnatic Music, Thyagaraja had assembled his sishyas, he had told them that while they could elaborate ragas and sing krithis with neraval, they should not sing swara passages (i.e. kalpana swaras). The introduction of swara passages as part of compositions started with jathiswarams, thana varnams and swarajathis. The series of swaras, in varnams, (the mukthayi swaras sung after the pallavi and anupallavi and the progressive set of swara combinations after the charanam called chitta swaras or ettugada swaras) give a lead to musicians as to how kalpana swaras could be sung. The earliest varnam is believed to have been composed in the 18th- century by Pachimiriam Adiappayya (the still famous Bhairavi varnam in Ata thalam 'Viribhoni'). He has been followed by many famous varnam composers such as Swathi Thirunal, Thiruvottiyur Thyagayyar, Veena Kuppier, Patnam Subramanya Iyer, Poochi Srinivasa Iyengar and more recently Papanasam Sivan and Lalgudi Jayaraman to name only a few. These were varnams in which sahityam or lyrics played a relatively minor role and the

major part of the composition consisted of swara passages. There was also a different form of varnam called the padavarnam (which is mainly used in dance performances) and in which the swara passages are structured very similar to thana varnams but the passages are accompanied by lyrical passages with the same musical notation. Similarly we have the Pancharatna krithis composed by Thyagaraja and the famous swarajathis by Syama Sastri which are parallel in structure to padavarnams and which are replete with swara passages along with parallel lyrical passages. An approach similar to varnams has been employed in certain krithis in which a swara passage is introduced at the end of the anupallavi / charanam by the composer as an integral part of the krithi. This is known as chittaswara. A recent composer who is well known for his chittaswaram is the famous musician-composer Shri. G. N. Balasubramaniam. Some composers have adopted the padavarnam approach and have included lyrical passages with the same dhatu (musical structure or varna mettu) as the chittaswaram. Such lyrical passages are known as swara sahityas, a feature observed in krithis composed by Syama Sastri, Subbaraya Sastri, Annasami Sastri and Mysore Sadasiva Rao. These

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approaches could be considered as the starting point of kalpana swara singing which is the extempore 'on the spot' improvisation of swara passages at an appropriate point in a krithi.

The practice of singing kalpana swaras is believed to have commenced around the time of two great musician composers, Mahavaidyanatha Iyer (1844 – 1893) and Patnam Subramanya Iyer (1845 – 1902). The practice of singing kalpana swaras was further fortified with the setting up of the modern Carnatic cutcheri paddathi by Poochi Srinivasa Iyengar and his sishya, Ariyakkudi Ramanuja Iyengar. Ariyakkudi is often referred to as the father of the modern cutcheri paddathi. The practice of singing kalpana swaras took a new turn at the hands of Kanchipuram Naina Pillai. An expert in all aspects of laya, he is credited with recomposing the music for many Thiruppugazh songs (which are replete with vanegated thalas) and teaching them to his sishyas. As a natural extension of his laya mastery he introduced calculated rhythmic patterns (which were previously confined to percussive accompaniment) at the end of elaborate swara kalpana passages.

Alathur Brothers did one better by preparing elaborately structured rhythmic patterns and singing them in their concerts. Such prepared exercises are called 'makuta swaras' nowadays also referred to as korvais or theermanams.

However, the great percussionist Palghat Mani Iyer and the great musician Semmangudi Srinivasa Iyer were critical

of this approach. They felt that more often than not, indiscriminate calculation interfered with the serene listening pleasures (soukhyam) derived from extempore swara passages steeped in the melody and bhava of a particular raga. They were firmly of the view that rhythmic calculations belonged to the domain of the percussionist. Such rhythm based finishing touches to kalpana swaras were often synthetic and were merely memorized repetitions of previously written up laya oriented swara passages. Many junior musicians are carried away by the fascination for virtuosity, the intellectual thrill they get out of such arithmetically oriented exercises and the almost assured audience approbation and applause at the end of each such elaborate exercise. It is strange that while percussionists like Palghat Mani Iyer introduced the element of naadam and thus made the mridangam virtually sing a krithi, the vocalists today have now sought to adopt the highly calculative approach employed in mridangam playing to their kalpana swara passages. The famous Carnatic vocalist K.V. Narayanaswamy has said that if a culminating 'makuta swaram' passage at the end of an elaborate kalpana swaram exercise occurs in a natural manner without any previous preparation it can be wonderful and quite enjoyable. Here we see one aspect of the difference between 'riyaaz' and 'thaiyari'. Another famous Carnatic vocalist Madurai Mani Iyer has said 'we sing swaras for the sahityam, instead we now have to sing

for 'Ga Ri Sa Ni Da'. What he meant was that once the kanakku or arithmetical patterns are prepared, learnt and memorized, the actual swaras that is sung spontaneously extend only up to the start of the korvai, or Ga Ri Sa Ni Da. This aspect of kalpana swaras is more applause capture oriented than audience interest and musical edification of the listener.

Let us now examine the details of kalpana swara singing in Carnatic Music. In most krithis it is possible to identify one or more lines or bits of the krithi in the pallavi / anupallavi or charanam of a krithi, where imagination laden kalpana swaras can be sung. Through the medium of swara sancharas, the musician presents the rich and colourful aspects of the bhava of a chosen raga. The notes are expertly rendered with their characteristic shruthis, gamakas and intonation. Such kalpana swaras can be sung at the start of a pallavi as in Papanasam Sivan's 'Kapali' in Mohanam or Muthuswamy Dikshitar's 'Vatapi Ganapathim' in Hamsadhvani. The often appropriate alternate spot for singing kalpana swaras is the start of the 'charanam' of the krithi - for example 'Veda Sastra Purana' in the Pantuvarali krithi of Thyagaraja 'Ninne Nera' or 'Kandiki Sundara' in the Karaharapriya krithi of Thyagaraja's 'Chakkani Raja'. The point for take off for kalpana swara could also be in other parts of a krithi such as 'Pranava Swarupa' in the above mentioned krithi 'Vatapi Ganapathim' or 'Mamatha Bandanayutha' in the Kalyani krithi of Thyagaraja's 'Nidhi Chala

Sukhama'. Some top musicians use more intricate points of start for kalpana swaras such as 'Sumathi Thyagarajanuthuni' in the above mentioned krithi 'Nidhi Chala Sukhama'.

Generally the singing of kalpana swaras is preceded by the singing of neraval. While sangathis are sung as a normal part of any krithi in pallavi, anupallavi and charanams, neraval can be done only at a carefully chosen point or points in a composition. Although more than one point in a composition may present possibilities for neraval, such neraval is usually sung only at one point of the krithi. 'Sangathis' (a feature introduced by Thyagaraja in his krithis) provide a series of interlaced variations at any suitable point in the krithi. Such variations can stretch or emphasize certain words of the lyrics (sahitya) and combine melodic variety (singular to the raga in question) with surprising rhythmic turns, increasing in density, intricacy and length, most often within the space of a single thala cycle. In neraval, in exceptional cases, such an exercise can last more than one thala cycle.

Thus after a brief or elaborate neraval or no neraval, (depending on the nature and weight of the composition) the musician goes on to sing kalpana swaras. The rules that are observed in the exercise of kalpana swara singing are as follows:

1. The combinations of swaras chosen and their articulation should be in conformity of the dictates of the raga lakshana and the raga bhava of the

chosen raga.

2. The kalpana swara passage should generally conclude at the admissible note immediately above or below the commencing note of the sahitya passage chosen. Further the final note should end at a point in the thala cycle which is just before the point in the thala cycle from where the chosen bit of sahitya commences
3. In special cases the concluding note of a swara passage can be one other than the notes mentioned under (2) above, provided the terminal swara phrase of such a passage along with the starting note of the sahitya bit form a *ranjaka prayoga*.
'Bhoosu Radi' in 'Sri Subramanya Namaste' (a Dikshitar composition in Kambhoji) starts with Madhyama and the final swara phrase can be 'MPD'. 'Vasavadi' in the same song starts in the higher Shadja and the final phrase can be either 'MPD' or 'PDSRG'
4. Some leading musicians sing akara passages in the middle of a kalpana swara. Such an exercise has to be done with care and circumspection.
5. Kalpana swaras are normally sung in the first degree of speed (*chauka* kala) and then in the second degree (madhyama kala) and in some cases even in the third degree (*durita kala*).
6. The number of thala cycles are progressively increased from ½ to 1 to 2 etc.
7. A kalpana swara should be ended with a short note (*hruswa*) except when the entire kalpana swara passage is sung with long notes.
8. Generally kalpana swara passages are not ended with *janta* or double notes eg. RiRi, GaGa etc.
9. While kalpana swaras are generally sung for *krithi* and in *ragam thanam pallavi* and sometimes sung in *varnams*, they are not sung for other forms of compositions such as *padams*, *javali*s and generally light compositions.
10. Some expert musician indulge in *gati* / *nadai bedham* (variation). Thus while singing kalpana swaras for *krithi* or *pallavi* which is structured in *chathusra gati* (i.e. 4 swaras or *aksharas* to a beat) a musician can sing *thisra gati* (3 or 6 swaras to a beat) or *khanda gati* (5 swaras to a beat) etc.

IS MANODHARMA TYRANNICAL? by 'Garland' N. Rajagopalan

Indian Music shines and excels in its creative, extempore, spontaneous musical delineation. Basically it is improvised in all vital parts. This rare aspect, almost a monopoly of Indian music and proudly hailed as *Manodharma*, is the shining crest-jewel and sheet-anchor of the art. Greater the presence of *manodharma*, greater is the joy of the connoisseur, be he a fanatic stickler to *paramarya* - traditional - ethos or otherwise. *Manodharma*, of course, is not a licence to absolute unrestrained freedom to tinker with the cardinal beauteous principles of the art and science but provides ample freedom and scope to improvise within the set framework provided by *arohana*, *avarohana*, *kalapramana*, etc. as are applicable to each individual *raga* and song. These qualifying constraints act as the regulating 'thus far and no further' features like traffic regulations. Even so, the field to present varying images [*swarupas*], *sangatis*, *brikas*, etc. is large and unlimited, the only limits being the capability of the artiste, artistic appeal of the exercise and the boundaries of tolerance and indulgence shown by audience, occasion and place.

The majesty of illumining *manodharma* is in its fullest royal sweep and artistic glow in *raga alapana* wherein the improvisation reaches the acme of selective adoption and melodic excellence. It rules in a lesser role in *tana*

and *swara prastara* wherein mathematical calculations demanded by *tala* and overall *laya* considerations step in as additional factors to adhere to and contend with. Individual *ragas* too present yet another constraint. *Ragas* like *Todi*, *Kambhoji* and *Sankarabharanam* are akin to arterial national highways which could absorb maximum traffic while others allow varying limits and constraints of traffic. It is just so in regard to *ragas* too *Todi*, *Kambhoji*, *Sankarabharanam*, *Karaharapriya*, *Kalyani*, etc. *ragas* have the in-built vitality to admit of endless manipulation, creative exposition and this vitality had been enriched and enhanced by the presence of magnificent songs composed therein by composers of repute. Each of the songs helps, guides, inspires musicians on the *raja marga* to the fathomless ocean of *manodharma*. The artiste apprehends the approaching limits imposed by considerations like time, space and occasion - all, other than the inspiring *manodharmic* licence - during his rendition and the audience too would expect his appreciating the limits in his own interest.

Manodharma swings into optimum effulgence like the rising sun on a bright, clear blue eastern sky on a summer morn on a sea shore where the artiste sings, or plays on instruments, *solo* but comes up in a restricted advent when rendition is by a duo or trio and in orchestral presentation. Either there is

an element of predetermined, in-built *manodharmic* ingredients or none. The artiste in the latter case is like a soldier in a march-past ordained to stick to the practised version with absolutely no freedom for indulgence in creative endeavour except where he plays solo in *raga* delineation or *swara prastara*. Even here, his role is hedged in by conscious constraints presented by co-artistes. One can visualize how resort to unplanned *manodharma* by duo, trio or orchestra would turn out to be. It will be organized medley pure and simple and occasional derailment reminiscent of Laurel and Hardy in the old film 'The Flying Deuces' joining the armed forces and taking part in a march past. Their *manodharmic* steps turned the whole battalion into a lazy holiday crowd on a vast *maidan* - wasteland - hearing leisurely a popular soap-orator.

Well, the issue presently before us is whether *manodharmic* exercise is tyrannical. It is so. It is a fact that the artiste has conscious command over much of the *manodharmic* rendition but has absolutely none over many other parts. He consciously weaves out the improvisation, be it *raga alapana* or *swara prastara* but in the heat of the anxious artistic presentation, he finds his conscious decision to present the flow in a particular *marga* getting vetoed or torpedoed by some superior inner force and forced to adopt some other alternate presentation without a tinge of his active conscious involvement, acquiescence and judgement. The musician is, in fact,

startled at the intrusion. More often, it is pleasant intrusion, a surprise gift. We see a musician occasionally smiling to himself as if acknowledging the intruder *sangati* or *brika*. Actually he feels he had been kidnapped suddenly to some unknown realms of creative land for better effects. In the result, he feels happy at the gift, the dividend and the bonus and ineffably his gratuitous mind raves and revolves around pleasant thoughts such as -

"Lo! How beautiful it came! How elegant, remarkably juicy and timely it came out!! How and wherefrom did it come, so sudden and so sure, I know not, had no conscious notice of it nor did I visualize, or was aware of, such a presentation at all. It came like an artesian burst-out. It was *amrit* and I am so profoundly grateful it did come drawing the widest appreciation and wildest applause of the audience. I am grateful to God!

God? Where was He till then? It is the magic or *maya* of *manodharma* from the inner recesses of superior consciousness that wove that sudden outburst of excellence. It is the advent and privilege, the glamour and grandeur of the inner unconscious *manodharmic* instincts that lay in the sublime-mind ready to rush out caring little for the musician, or his *vidwat* or his preferences. Can we call it the *atma*, which spiritualists call it as witness, soul, etc. Be he a veteran or a novice, this factor is universal. Only the degree of the unconscious presentation and attendant adoption may vary. It is the beauty and

the excellence, the merit and glory of *manodharma* based Indian music. Nay, all Indian arts comprising dance, painting, architecture, sculpture, drama, etc. enjoy the benefit of unlimited *manodharmic* presence. Why our philosophy, spiritual incursions, in a word everything, is individualistic, *manodharmic*!

This unconscious *manodharmic* advent has, in truth, application and effect, all the elements, authoritative potential, command and drive of a benevolent tyrant. Tyrannical it is as it rules out, wards off, discards ruthlessly all pre-determined conscious mental frames, all the practised and expected flow of *sangatis*, etc. kept in reserve by the artiste. It steam-rolls into the artistic arena unsolicited when, and in the

manner, it chooses and retires like a Caesar after parading its own superior brand of intellectual majesty and subtle grandeur of artistic image.

'Dear Tyrant! You took abode many a millennia back in the verdant past and like our dear Markandeya we see in you no sparks of diminution due to ageing. How gracious of you that you continue to dwell still in the uncognized realms and recesses of the fertile brains and throbbing hearts of Indian artistes! Benevolent Tyrant! You make no distinction on grounds of creed, sex, age, erudition or class. May your reign be perpetual and your immortality continue to shed lustre on our arts and artistes! May your tyrannical reign be a lasting message to art-conscious world!'

The Kriti Form In Karnatic Music

Continued from Page 17

the Anupallavi and the Charana into what is now called the Samashti Charana and the introduction of Madhyamakala passages. Most of his Kritis are in a majestic slow tempo, composed in ornate Sanskrit.

The post-Tyagaraja period produced a galaxy of talented composers like Patnam Subrahmanya Iyer and Ramnad Srinivasa Iyengar who, more or less, followed the Tyagaraja pattern. New Ragas were discovered and pressed into

service but the Kriti pattern remained the same.

The Kriti has thus become not only the backbone of Karnatic Music but has influenced our music to such an extent that it has become Kriti-oriented. The traditional method of a Raga Alapana has given way to Alapana based on the Sangatis of Kritis and many of our present Ragas live through Kritis alone.

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A PEEP INTO SAINT THYAGARAJA'S FAMOUS PANCHARATNA KRITI "ENDARO MAHANUBHAVULU"

by G . Bhuvaneswari *

The period 1750-1850 is marked as the Golden Era in the History of Music all over the world. During this time great composers, and musical geniuses lived and contributed to the growth and development of music throughout the world.

While in South India the Musical Trinity - Saint Thyagaraja, Muthuswamy Dikshitar and Shyama Sastri lived and flourished, in Europe there lived at the same time great composers like Beethoven, Mozart, Mendelssoln, Chopin and others. These great musicians were the messengers sent by God to the earth to make people realise the real value of music.

Among the Trinity, Thyagaraja is styled as an Uttomottama Vaggeyakara because his compositions are the outpourings that are combinations of both Sangita and Sahitya which emerge simultaneously during his divinely inspired moments. Eventhough Thyagaraja Swami has composed innumerable compositions in both major, minor and Apoorva Ragas, he is the only composer to compose different Pancharatna Kritis. Besides the Ghanaraga Pancharatnam, Thyagaraja has composed Kovur Pancharatnam, Thiruvottiur Pancharatnam, Lalgudi Pancharatnam and Srirangam Pancharatnam in praise of the respective deities. Among his

Pancharatnas, the Ghanaraga Pancharatna Kritis have attained the pride of place. In memory of his contributions, Thyagaraja Aradhana is conducted in different parts of the world during the past four decades.

As the name itself suggests, Pancharatna means the 'Five Gems'. The Ghanaraga Pancharatnas are set in the foremost five Ghanaragas of the classical tradition - Natta, Gaula, Aarabhi, Varali and Sree. The most notable part of this Group Kritis is that when we make an analytical study, we find that compared to his other compositions (composed during his inspired moments), these compositions are 'composed consciously'. He has painstakingly synchronized the Raga, Tala and Words raising him as a musical genius unrivalled.

The Pancharatna kritis show Thyagaraja's skill as a Vainika also. These Ghanaraga Pancharatnas are sung in Madhyamakala or medium tempo. They are without parallel and the structure of these compositions is such that, in Charanas every svara and letter is fixed. According to Prof. Sambamoorthy *they are highly sophisticated compositions in which the ragas are developed step by step in natural progression and culminating in a grand 'finale' at the end.* The Charana svaras come like a stream

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with all grandeur and charm and are daring and breathtaking. Delicate shades of each raga are incorporated into the structure of these pieces in a natural way. All the five pieces are set to Adi Tala. However, Thyagaraja has varied the tempo in different ways to suit the mood of each song in the group. Another peculiarity of this Kriti is - the Sarvalaghu dances equally and merrily both in the brisk Aarabhi piece and in the soothing and calm Sree Raga Kriti.

The Ghanaraga Pancharatna consists of the following Kritis:

1. Jagadanandakaraka - Natta Raga - Adi Tala
2. Dudugugala - Gauda Raga - Adi Tala
3. Sadhinchane - Aarabhi Raga - Adi Tala
4. Kakananaruchira - Varali Raga - Adi Tala
5. Endaro Mahanubhavulu - Sree Raga - Adi Tala

Among the five Kritis in this group, the Sree Raga Pancharatna Kriti "Endaro Mahanubhavulu" is the one, which has won him worldwide popularity. Sree Raga is considered as an auspicious raga, which has been rightly chosen by him and through this Kriti he conveys his Pranams to all great people. The Sree Raga Pancharatna Kriti has a soothing effect especially since it comes after the rendering of the Varali Pancharatna Kriti, which is sung in a little slow tempo compared to other pieces in this group. A special occasion of this Pancharatna Kriti by Thyagaraja is quite interesting and is

referred to in many books as follows:

"Shatkala Govinda Marar who was a favourite musician of Swati Tirunal in Travancore used to go for pilgrimages. During his journey, he happened to pass through Thiruvayyar and he got an opportunity to sing before Thyagaraja. Govinda Marar got blessings from Thyagaraja and he stayed as Thyagaraja's honoured guest for some days. On another occasion, Govinda Marar went to see Thyagaraja, where he saw Swami singing bhajans along with his disciples. Govinda Marar was asked to sing a song and he sang the Ashtapadi "Chandana Charchita" in Pantuvarali Raga in six degrees of speed which displayed his extraordinary control of Tala. The six degrees of speed are Ati Ati Vilambita, Ati Vilambita, Vilambita, Madhyama, Durita and Ati Durita. Thyagaraja was astonished by Marar's musical acumen and scholarship and then he asked his disciples to sing "Endaro Mahanubhavulu" in Sree Raga. Through this Kriti, Thyagaraja pays homage to various great men. There are nine Charanas and nine types of Acharyas are described in this Kriti".

This Pancharatna Kriti is in Telugu. Let me now analyse the Kriti "Endaro Mahanubhavulu".

पल्लवि : Pallavi

एन्दरो महानुभावु - लन्दरिकि वन्दनमु (ए)
ēndarō mahanubhāvu - landariki vandanamu (ē)
Endaro - so many.

Mahanubhavulu - great persons.

Andariki - to all such persons,

Vandanumu - Namaskarams or Salutations.

In short in the Pallavi, Thyagaraja pays his homage to all great persons.

अनुपल्लवि : Anupallavi

चन्दुरु वर्णुनि यन्द चन्दमुनु हृदयार -

chanduru varnuni yanda chandamunu hrudayaara -

विन्दमुन जूचि ब्रह्मा - नन्दमनुभविंचुवा (रे)

vindamuna joochi brahmaa - nandamanubhavinchuvā (re)

Chanduru varnuni anda - whose face is like the moon

Chandamunu - radiance of the moon

Hridayaraavindamunajoochi - who have seen the Lord in the lotus of their hearts.

Brahmaanandamanubhavinchuvā - great people who have experienced eternal bliss.

My Pranams to those great people who have experienced eternal bliss, after seeing the effulgence of the Lord similar to the radiance of the moon in the lotus of their hearts

चरणम् : Charanam 1

सामगान लोल! मनसिज लावण्य! धन्य मूर्धन्यु (ले)

saamagaana lola! manasija - laavanya! dhanya moordhanyu (le)

The svara 'sa' stands where the letter 'sa' comes. The 1st Charana starts on the note 'sa' - madhyasthayi shadja. The dhatu of the 1st Charana reflects the gravity (solemnity) of Samagana scale. The reference to Samaganalola is very apt. The svara part and the sahitya part blend with each other.

Saamagaanalola - God who is fond of Samaveda.

Manasija - born in the mind ie. Manmatha

Laavanya - handsome

Dhanyamoordhanyu - highest realisation

My Pranams to those great people who have attained the highest realisation of the Lord in the form of Samaganalola in a personality more handsome than Manmatha

That Thyagarajaswami has started with the word "Saamagaana" in the first Charana is very significant, as the origin of Indian Music is from Saamaveda.

Charanam 2

मानमवनचर वर संचारमु निलिपिमूर्ति बागुग बोडगनेवा (रे)

manasavanachara vara sancharamunilipimurthi baguga bodaganeva (re)

Manasa - mind

Vanachara vara - monkey. The mind which has the unsteadiness of a monkey.

Sancharamu - wandering

Nilipi - stopping or arresting

Murthi - idol



Baguga - clearly

Badaganeva - who have observed

My Pranams to those people who have clearly observed the image of the Lord after arresting the wandering of their mind which is like a monkey

Charanam 3

सगुण पादमुलकु स्वान्तमनुमगेजमुनु समर्पणमु
सेयुवा (रे)

saraguna paadamulaku svantamanu-
sarojamunu samarppanamu seyuva (re)

Saraguna - possessing good qualities
Paadamulaku - to his feet
Swantamanu Sarojamunu - hearts as
lotus flowers
Samarpanamu - offering
Seyuva - doing

My Pranams to those who offer their hearts as
lotus flowers to the feet of Lord

Charanam 4

पतितपावनुदने परात्परनि गुरिच परमार्थमगु
निजमा

patitapaavanudane paraatparunigurinchi
paramaarththamagu nijamaa -

गमूतानु बादुचुनु सल्लापमु तो स्वरलयादि
गगमुनु तेलियुवा (रे)

rgamutonu baduchunu sallapamu - to
svaralayaadi raagamulu teliyuvaa (re)

Patitapaavanudane - God who uplifts the
downtrodden people.

Paraatparunigurinchi - singing praises of
the ultimate God.

Paramaarththamagu nijamaargamutonu -

who follow the true and virtuous path
Baduchunu Sallapamuto - they are
conversing (with God)

Svaralayaadiraagamulu Teliyuvaa - who
understand the intricacies of svara, laya
and raga

My Pranams to those people who understand
and appreciate the intricacies of svara, laya and
raga, singing in praise of the Lord, who is the
uplifter of the downtrodden, and converse with
Him with real devotion and follow the true and
virtuous path

Charanam 5

हरिगुण मणिमय सगमुनु गळमुन शांभिल्लु
भक्तकोटिलिलालो

hariguna manimaya saramulu galamuna
shobhillu bhaktakotililalo

तेलिवितो चेलिमितो करुणगाल्गि जगमेल्लनु
सुधाधृष्टिचे ब्रोचुवा (रे)

telivito chelimito karunagalgi jagamellanu
sudhaadrishtiche brochuva (re)

Hariguna - qualities of Hari
Manimayasaramulu - garlands full of
gems (ruby).

Galamuna - around their neck

Shobhillu - glittering

Manimaya - gem studded

Bhaktakotililalo - the crores of devotees
in this world.

Telivito - with knowledge

Chelimito - with affection

Karunagalgi - with compassion

Jagamellanu - whole world

Sudhaadrishtiche - nectar showering
glances

Brochuva - Protecting

My Pranams to those crores of devotees in the world who are wearing glittering garlands around their neck which are full of gems symbolising the qualities of Hari and who protect the world with blissful glance (amritadrishti) with knowledge, compassion and affection.

In this Charana, Thyagaraja is probably referring to the great Bhaktas like Kabirdas, Ramdas, Purandaradasa who preceded him.

Charanam 6

होयलु मीर नडलु गल्लु सरसुनि सदा कनुल
जूचुचु पुलक श -

hoyalu meera nadalu galgu sarasuni
sadanula juchuchunu pulaka sa -

रीरुलै आनन्द पयोधि - निमग्नलु मुदम्बुननु
यशमगलवा (रै)

reerulaiyya ananda payodhi - nimagnulai
mudambunanu yashamugalavaa (re)

Hoyalumeera nadalu galgu sarasunisada
- a person always having a graceful walk
Kanulajuchuchunu - seeing with eyes.
Pulakasareerulaiyya - bodies full of
ecstasy

Anandapayodhinimagnulai - immersed in
the ocean of happiness
Mudambunanu - in bliss
Yashamu - fame
Galavaa - who are having

My Pranams to those great and famed people, blissfully immersed in the ocean of happiness and whose bodies are always filled with ecstasy on seeing the graceful walk of the Lord (Sri Rama).

Charanam 7

परम भागवत मौनवर! शशि - विभाकर
सनकसनन्दन

parama bhaagavata maunivara! sashi -
vibhaakara sanakasanandana

दिगीश सुर किंपुरुष कनक कशिपुसुत नारद
तुम्बुरु

digeesha sura kimpurusha kanaka
kashipusuta narada tumburu

पवनसूनु बालचन्द्रधर शुक सरोजभव भूसुरवरुलु

pavanasunu balachandradhara
shukasarojabhava bhusuravarulu

परम पावनलु घनलु शाश्वतुलु
कमलभवसुखमु सदानुभवुलुगाक (ए)

parama paavanulu ghanulu shashvatulu
kamalabhavasukhamu sadaanu -
bhavulugaaka (e)

Paramabhaagavata - great devotees
Mounivara - Munis

Sashi - Moon

Vibhaakara - Sun God

Sanaka, Sanandana - the sages Sanaka
and Sanandana

Digeesha - Lords of Ashtadishas (eight
cardinal points - we call Ashtadikpaalas)

Sura - Devas

Kimpurusha - celestial musician

Kanaka Kashipusuta - the son of
Hiranyakashipu i.e. Prahlada

Naarada, Tumburu - the sages Narada
and Tumburu

not on rhythm (*Iaya*), poetry or dramatic element and a classical melodic composition in a *raga* does not require them basically. There are experts who have demonstrated the interface between rhythm and *rasa*. Their statement also questions the long-held belief in the importance of *kriti-s* in producing *rasa*. One wonders whether the *alapana* of Saramati alone can produce the *rasa* evident in singing Tyagaraja's "*Mokshamu Galada*"

"Lessons from India: Globalization's Implications for Music Education" by David G Herbert discusses how in an era of globalisation traditional Indian music ought to be taught outside the country. He points out that pending the resolution of the underlying issues foreign music educators are forging creative applications of Indian music to serve the various needs of their immediate environments with what may be perceived as greater or lesser degree of authenticity and integrity. "World Music in Music Education - Purpose, Structure and Goals" is the title of the write-up by Carlos Xavier Rodriguez. It deals with the various issues encountered in incorporating multicultural music education in school curriculum. In his essay on "Traditional Japanese Views of Music" Tadahiko Imada discusses the incompatibility of European epistemological and ontological views with the traditional Japanese ones. "Cause of Off-Key Singing and its Curative Education" by Toru Yuba refers to the pioneering efforts being made in

the medical field in Japan for the development of a clinical curative method to solve the problem of off-key singing through collaboration between musicologists and the Oto-Rhino-Laryngological Society of Japan. In the absence of an established definition of off-key singing, the 44th Annual Conference of the Japan Society of Logopedics and Phoniatrics (1999) proposed the following one: "A singing state out of pitch and/or out of rhythm and tempo whereby the off-key singer has had no previous hearing problems and causing its listeners to feel discomfort." The inclusion of faulty rhythm and tempo, and not just *sruti* alone as it is generally understood in India, in off-key singing is to be noted. It echoes Tyagaraja's "*Sogasuga Mridanga Talamu*" in Sriranjani emphasising the equal importance of both correct intonation of notes and observance of beats. Prof. Kimitaga Kaga's research has shown that human beings have a discerning ability up to about one-tenth of a semi-tone. It is supported by the findings of Prof Robert Walker. These scientific discoveries should be of interest to Indian musicologists in the context of the debate on the number of *sruti-s* in our music systems. The essay has many interesting observations on curative education for off-key singing. The last essay is on "Music Education in Taiwan: The Pursuit for 'Local' and 'National' Identity" prepared by Wing Wah Law and Wai-Chung Ho. It describes the efforts made for a transition from a traditional China-centric approach to a



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A Tribute

SPLENDOUR OF SATHVIK

An eerie silence reigns at the cozy corner flat at Jeshttram Baug, Dadar, which had known for decades the 'Laya and Lasya' of Gunguroos, ever since the danseuse who practiced her art as a Tapasya went into eternal sleep. The recent demise of septuagenarian Damayanti Joshi, the eminent Kathak exponent brought an end to an era of great tradition in Kathak, that of 'Sathvik' in Abhinaya and Nritta

In an age where 'speed-culture' was sweeping over the performing arts, especially in its presentation format, here was an exponent who emphasized and brought to limelight the impact of Vilambit (slow-pace) and Lasya (grace) with incisive expressivity and dynamic rhythmic. A veteran of the Jaipur and Lucknow Gharanas, Damayanti, strongly believed that "it was in the 'mishram' (blend) of both the gharanas that the beauty of Kathak was enhanced" and she specialized in a slow-paced articulation as that warranted greater poise and polish together with depth and delicacy.

Her demonstration of the use of Gungroos to effect the Lasya and Sathvik (subtlety) even before resorting to facial expression was an object lesson. One wonders how many benefited by this for she was a very shy, private person, seldom coming out with her in depth analysis.

The slim form and figure Damayantiji maintained the expressive depth her facial flexions and eyes reflected and the 'tonal modulations' in her footwork brought to her style much subtlety and grace. With a suave balancing of Laya and Bhava she carved a niche for herself, the hallmark of which was 'Sathvik'. She knew the value of silence, the pause, that helps pulsate the rhythm with greater impact. Her Chakkars were swift but not virulent. They were touched up with certain softness, delicacy that rendered them so natural and elegant. There was no frenzied crescendo but that did not mean there was lack of variety in intricacies. In a programme of Tode, Tukre, Pharan including Chakkardar and Tatkar, tier upon tier would the rhythmic intricacy rise up as the variety opened up. Her Misra Gati in Teen Taal was a connoisseur's delight. Quite exacting though, she wove through the Misra pace with elegant ease against the Chatusram backdrop of the Lehra (melody) played on the Harmonium and Tabla. The splendour of Sathvik was pronounced here. No wonder she had employed the sound of Gunguroos to the utmost advantage; to expound the Layakari intricacies she had imbibed from Bhola Shreshta, the Tabliya.

Needless to say that she excelled in Sathvik Abhinaya (subtle expression)

While the ancient *gurukula* system served a purpose at a time when technology was rudimentary it can no longer stand the test of time. One has to recognise its demerits also. Often there was really no system and the learning process could be disjointed, and dependent on the *guru's* mood to teach. Questions, especially of a theoretical nature, from disciples were frowned upon as a mark of impertinence and disobedience to the teacher. It is just possible that the *guru* himself did not know the answers because he in turn was not educated in that area by his teacher! Household chores performed by the student like the washing of the clothes of the family, cooking and massaging the feet of the *guru* were all a colossal waste of precious time making him a bonded slave. There was the danger of the student ending up as a good *dhobi* or cook rather than a musician! The reviewer recognises the merits of the system which are too well known to be recapitulated here. But he has a suspicion that for every good musician

turned out there could have been several failures. One serious limitation was that there was no opportunity for general education. There were cases in the past of eminent *vidwan-s* and *ustad-s* unable to sign their names. Secondly, given its nature, there was no possibility of girls going out of the family and living in the household of a teacher for music education. Perhaps this explains why there were no female artistes of repute till about the 20th century. Those who emerged as successful *vidushi-s* were not products of any *gurukula* system. It is a healthy sign that today we have many male and female artistes with good education who could not only perform well but could also articulate their ideas well in articles and lecture-demonstrations. It is a trend started by the late G N Balasubramaniam who had a post-graduate degree. Under such circumstances it will help in the development of Indian music if modern technology is fully harnessed for its promotion. □

— A. S.

Music And The Modern Science

Continued from Page 37

significant contributions in the past towards the maintenance of behaviour ethics and social norms in all human societies - 'primitive' or 'modern'. With the increased displacement of working populations and rapid human migrations (intra - as well as inter-national), the original regional flavours in sound usage have come to be greatly affected giving way to new genres of musical sensibilities

and expressions cut away from the harmonious settings of old and gold days. In this 'milieu', it is all the more necessary that we understand the nuances in music often hidden or mystified in a scientific manner so that music is evolved as per individual as well as social needs. □

(The Author may be contacted at
E-mail: tvsairam@rediffmail.com)

Sri Rajarajeswari Bharata Natya Kala Mandir, when the couple landed in Bombay.

She had toured all over the world, had her fill of honours quite early in life. She paid her Guru Pranam in a book. After her mother's demise in the nineties, she donated quite a number of books and journals on music to the

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— Sulochana Rajendran

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Charanam 9

भागवत रामायण - गीतादि श्रुति शास्त्र
पुराणपु -

bhagavata ramayana - gitaadi sruti
shastra puranapu -

मर्ममूलन शिवादि षण्मतमूलगृहमूलन
मुष्पदिमुक्को

marmamulan shivaadi
shanmatamulagoodamulan
muppadimukko -

टि मुगन्तरंगमूल भावम्बुल नैरिंग भावगग
ल्यादि मौख्य -

ti surantarangamula bhavambula - nerigi
bhaavaraaga layaadi saukhya -

मुचे चिगयुवुलगलिगि निरवधि - सुखात्मलै
त्यागजाप्तुलै वा (रै)

muchie chirayuvulgaligi niravadhi -
sukhatmulai Thyagarajaaptulaina vaa(re)

*Bhaagavata Ramayana Gitaadi Sruti
Shastra Puranapumarmamulan* - those
people who by knowing the essence of
the epics like Bhagavata, Ramayana, Gita
and other Shastras

Shivaadi Shanmatamula - The concept
of the six forms of perception of God of
Sanatana Dharma i.e. Saivam, Shaktam,
Ganapatyam, Vaishnavam, Sauram and
Skandam i.e. the six Schisms given
below -

Shaivam - worship of Lord Shiva in almost all
parts of India and Nepal

Shaktam - worship of Goddess Durga in Kerala
Bengal and also in the eastern parts of India

Ganapatyam - worship of Ganapathi in
Maharashtra

Vaishnavam - worship of Lord Vishnu in Andhra,
Tamil Nadu, Orissa, Manipur, Mathura and other
eastern parts of India

Sauram - worship of the Sun God throughout
India. There is a huge Sun temple in Orissa by
the name Konark. The Gayatri is in praise of the
Sun God

Skandam - worship of Lord Muruga - mostly in
Tamil Nadu, Ceylon, Malaysia, Singapore

Ghoodamulan - mystery

*Muppadi mukktoti surantarangamula
bhavambulanu erigi* - the minds of 33
crores of Gods (angels) of the Hindu
Pantheon.

Bhaavaraagalayaadi saukhyamuche - by
understanding the eternal supreme bliss
of bhava, raga, laya they became eternal.
Chirayuvul galigi - Chiranjeevi
(immortals)

Niravadi सुखात्मलै *sukhaatmulai*
Thyagarajaaptulainavaa - unendingly their
minds are happy and by doing all these
they are close to Thyagaraja's heart

Those great people who by knowing the essence
of the epics and the shastras, the concept of the
six forms of worship, the mystery of the minds of
the 33 crores of Gods of the Hindu Pantheon,
become eternal, by understanding the blissful
nuances of Bhava, Raga and Tala, and as
Chiranjeevis their mind is happy, constantly
engaged in this activity. Such great people are
close to Thyagaraja's heart and I offer my
Pranams to all of them

Charanam 10

प्रेम मुप्पिरी कोनुवेळ नाममु दलचेवारु
prema muppiri konuvella naamamu
dalachevaaru

गमभक्तुर्देन त्याग राजनुतुनि निजदामुलै
वा (रै)

The author has resorted to the technique of underlining several passages and lines to emphasise their importance. This is quite annoying and interrupts smooth reading. The reader should have been allowed to locate passages of importance according to his knowledge. The book suffers severely from the "Tandava" of the Printer's Devil. By careful editing, the book could be reduced by 100 pages and made more compact and effective. ┘

— P. P. Ramachandran

Music Education in the Asia Pacific Region - Essays in Relative Values. R.C.Mehta (Chief Editor) and M. Hariharan and Gowri Kuppuswamy (Guest Editors), Indian Musicological Society, Mumbai and Baroda, x+96, Rs. 175/-

This volume is a collection of 9 research papers presented at international conferences on music education held in a number of countries. The first essay on "Real-Time Visual Displays for Singing Development" by David M Howard and Graham F Welch is an interesting attempt to show how real-time feedback on singing from personal computers can help in correcting pitches and voice development. The term "*onchi*" is frequently used but unfortunately it is not properly defined. It is from the second essay by Chihiro Obata that one understands that it refers to off-pitch

singing. Readers would do well to read it before seeing the first essay. The Obata piece is entitled "The Actual Condition of *Onchi* Consciousness". He points out how *karaoke* culture has led to a revival of interest in *onchi* and the corrective measures to be taken. (In a later article we learn that 49 million people are participating in *karaoke* sessions in Japan!) It is a very scientific attempt dealing with the whole process of the origin and delivery of voice - be it the sound of words or of music. The hypothesis is that musical teaching is essentially a 'qualitative activity where teachers make use of their ears, eyes, experience and training to provide feedback to students on appropriate techniques. However, understanding of the underlying physical or quantitative aspects of voice production could help in getting over disorders. In his essay on "Cognitive Representations of Rhythm - The Influence of Musical Experience" Hiromichi Mito focuses on the mental representations of the rhythmic aspects of musical structure as well as on the presentation of evidence indicating that different experiences of music in daily life lead to the construction of different types of cognitive representation based on specific musical knowledge. M Hariharan and Gowri Kuppuswamy refer to "Emotional Perspectives of Indian Music in relation to Behavioural Attitudes". Their essay is interesting. However, what is questionable is their categorical statement that the interaction between *raga* and *rasa* is based on notes only and

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Book Reviews**FRAGRANT FLOWERS**

The Holistic Garland by Shri N. Rajagopalan; Published by Carnatic Classics, Chennai; Pages 472; Price Rs. 400/-

This is the sixth and concluding volume of the series of books on Music known as the "Garland" Series.

The earlier volumes are

1. A Garland,
2. Another Garland,
3. Yet Another Garland,
4. The Fragrant Garland, and
5. The Melodic Garland.

The author affectionately called "Garland" Rajagopalan is a name to be reckoned with in the world of musicology. A retired IAS Official Shri. Rajagopalan was rewarded with a Senior Fellowship by the Department of Culture, Government of India for having single-handedly undertaken this massive project on the history of music, the result of which is the current volume. The six-volume series is truly a monument of intense love and unremitting toil for the world of music. A parallel work by anyone on this subject cannot be thought of. The series has become a source book and is an indispensable guide to all students of music. The present book has a Preface by Sangita Kalanidhi Shri. T. S. Parthasarathy and a Foreword by Shri. N. Vittal.

The project, as one can call it, resurrects the lives of over 1500

composers, musicians, musicologists and hymnodists, beginning with Bharata Muni. The volume under review is a tour-de-force on the growth and contribution of classical Carnatic Music vis-a-vis religion, fine arts and other connected items. Actually it is a garland of a large number of flowers and is composed of thoughts on several subjects well connected and vividly brought out. What rings out loud and clear is the author's affection, dedication and respect for Carnatic Music and its exponents.

The book is divided into ten parts viz.,

1. Art and Culture
2. Music — Nada, Nada Swarupa
3. Music — Images
4. Devotional Music
5. Dance and Music
6. Architects, Sculptures, Painters
7. Guru-Sishya relationship
8. Manodharma
9. Layam and
10. Music Therapy.

Inevitably there is some overlapping of ideas among the parts.

Part One on Art and Culture is a historical review of the evolution of Carnatic Music from ancient times to today. The second part deals with Nada — that ocean of sweet sound and its close link with swaras and ragas. The author fondly recalls stories of Tirujnana Sambandhar and other exponents of

music of the last few hundred years. The unique contribution of the "Cauvery Belt" has been highlighted with examples of the rich musicians hailing from this geographical region. Also studied in depth is the contribution of the Tamils, the Tamil Isai and Isai Tamil. The Hindu pantheon comes in for a critical and clear analysis.

The next part is devoted to the different Gods and Goddesses who inspire their own areas of music. For instance Thyagaraja sang of Rama, Muthuswami Dikshitar had special bhakti for Sri Guruguha, Syama Sastri concentrated on Kamakshi Amman and Arunagirinathar on Karthikeya. This is a highly erudite chapter rich with apt quotes and stories.

Part IV is dedicated to devotion or bhakti as the mainspring of music. A galaxy of singers such as Mira, Andal, Jayadeva, Kabir, Annamacharya, Arunagirinathar, the two Bharatis — are all neatly analysed and their role is placed in proper perspective. Namasankirtans and Bhajans which have been an inalienable part of our life and culture are also analysed by the author. This part gives brief accounts of the lives of the singers and poets.

Parts V and VI deal with the Fine Arts — Dance, Artists, Painters, and Temple Sculpture. The origin of dance, its refinements over time, the evolution of Fine Arts, the amazing sculptures in temples are clearly expounded here.

The eighth part is concerned with Manodharma which is the veritable soul of classical music. That not all singers

are blessed with Manodharma becomes clear from the exposition in this part. The author quotes with approval Sangita Kalanidhi Shri T.S Parthasarathy declaring that he found genuine Manodharma only in Maharajapuram Viswanatha Iyer, T.N. Rajarathnam and T.R. Mahalingam. Perhaps each rasika has his own list and choice of singers with Manodharma.

"Layam" is the subject that engages us in the ninth part. It is the sine qua non of Gitam, Vadyam and Nrityam. "Sruti Matah, Laya Pitha" is the norm of music. Shri Rajagopalan emphasizes the contribution of the Nagaswaram artists and rightly mourns that this wonderful divine instrument is on its way out and may become a thing of the past!

"Music Therapy" is the last part of this volume. Increasingly doctors are considering music as a therapeutic agent for curing diseases. Various hospitals have music-trained doctors to undertake music therapy. Experiments have proved that some specific ragas ameliorate specific ailments. The author has given a good survey and focused attention on the Seminar on Music Therapy conducted by the Shanmukhananda Sabha where several experts in the field of medicine and music contributed in a significant way to understand this new subject.

One must be thankful to Shri Rajagopalan for his unique contribution which reveals his astonishing mastery over the world of music and musicologists. However, it is not proper to ignore the flaws of the present volume.

The author has resorted to the technique of underlining several passages and lines to emphasise their importance. This is quite annoying and interrupts smooth reading. The reader should have been allowed to locate passages of importance according to his knowledge. The book suffers severely from the "Tandava" of the Printer's Devil. By careful editing, the book could be reduced by 100 pages and made more compact and effective. ▢

— P. P. Ramachandran

Music Education in the Asia Pacific Region - Essays in Relative Values, R.C.Mehta (Chief Editor) and M. Hariharan and Gowri Kuppaswamy (Guest Editors), Indian Musicological Society, Mumbai and Baroda, x+96, Rs. 175/-

This volume is a collection of 9 research papers presented at international conferences on music education held in a number of countries. The first essay on "Real-Time Visual Displays for Singing Development" by David M Howard and Graham F Welch is an interesting attempt to show how real-time feedback on singing from personal computers can help in correcting pitches and voice development. The term "*onchi*" is frequently used but unfortunately it is not properly defined. It is from the second essay by Chihiro Obata that one understands that it refers to off-pitch

singing. Readers would do well to read it before seeing the first essay. The Obata piece is entitled "The Actual Condition of *Onchi* Consciousness". He points out how *karaoke* culture has led to a revival of interest in *onchi* and the corrective measures to be taken. (In a later article we learn that 49 million people are participating in *karaoke* sessions in Japan!) It is a very scientific attempt dealing with the whole process of the origin and delivery of voice - be it the sound of words or of music. The hypothesis is that musical teaching is essentially a 'qualitative activity where teachers make use of their ears, eyes, experience and training to provide feedback to students on appropriate techniques. However, understanding of the underlying physical or quantitative aspects of voice production could help in getting over disorders. In his essay on "Cognitive Representations of Rhythm - The Influence of Musical Experience" Hiromichi Mito focuses on the mental representations of the rhythmic aspects of musical structure as well as on the presentation of evidence indicating that different experiences of music in daily life lead to the construction of different types of cognitive representation based on specific musical knowledge. M Hariharan and Gowri Kuppaswamy refer to "Emotional Perspectives of Indian Music in relation to Behavioural Attitudes". Their essay is interesting. However, what is questionable is their categorical statement that the interaction between *raga* and *rasa* is based on notes only and

not on rhythm (*laya*), poetry or dramatic element and a classical melodic composition in a *raga* does not require them basically. There are experts who have demonstrated the interface between rhythm and *rasa*. Their statement also questions the long-held belief in the importance of *kriti-s* in producing *rasa*. One wonders whether the *alapana* of Saramati alone can produce the *rasa* evident in singing Tyagaraja's "*Mokshamu Galada*".

"Lessons from India: Globalization's Implications for Music Education" by David G Herbert discusses how in an era of globalisation traditional Indian music ought to be taught outside the country. He points out that pending the resolution of the underlying issues foreign music educators are forging creative applications of Indian music to serve the various needs of their immediate environments with what may be perceived as greater or lesser degree of authenticity and integrity. "World Music in Music Education - Purpose, Structure and Goals" is the title of the write-up by Carlos Xavier Rodriguez. It deals with the various issues encountered in incorporating multicultural music education in school curriculum. In his essay on "Traditional Japanese Views of Music" Tadahiko Imada discusses the incompatibility of European epistemological and ontological views with the traditional Japanese ones. "Cause of Off-Key Singing and its Curative Education" by Toru Yuba refers to the pioneering efforts being made in

the medical field in Japan for the development of a clinical curative method to solve the problem of off-key singing through collaboration between musicologists and the Oto-Rhino-Laryngological Society of Japan. In the absence of an established definition of off-key singing, the 44th Annual Conference of the Japan Society of Logopedics and Phoniatrics (1999) proposed the following one: "A singing state out of pitch and/or out of rhythm and tempo whereby the off-key singer has had no previous hearing problems and causing its listeners to feel discomfort." The inclusion of faulty rhythm and tempo, and not just *sruti* alone as it is generally understood in India, in off-key singing is to be noted. It echoes Tyagaraja's "*Sogasuga Mridanga Talamu*" in Sriranjani emphasising the equal importance of both correct intonation of notes and observance of beats. Prof. Kimitaga Kaga's research has shown that human beings have a discerning ability up to about one-tenth of a semi-tone. It is supported by the findings of Prof Robert Walker. These scientific discoveries should be of interest to Indian musicologists in the context of the debate on the number of *sruti-s* in our music systems. The essay has many interesting observations on curative education for off-key singing. The last essay is on "Music Education in Taiwan: The Pursuit for 'Local' and 'National' Identity" prepared by Wing Wah Law and Wai-Chung Ho. It describes the efforts made for a transition from a traditional China-centric approach to a

Taiwancentric one in education, music, etc., after the advent of the Government of Democratic Progressive Party terminating the 55-year-old one-party rule of the Kuomintang. As a result local cultural traditions are sought to be fostered to inculcate a sense of pride in the people in their heritage.

Unlike in the case of the previous publication the book under review has relatively a smaller number of editorial errors. The volume is a valuable addition to any music library. It shows how much research into the physics of music has been undertaken in other countries to the benefit of musicians in such areas as correcting off-pitch singing. It also shows the valuable contribution that can be made by interaction between musicians, musicologists, physicists and otolaryngologists. However, one looks in vain for information on the development of voice culture, as defined in India. It is not found anywhere in the publication.

— A. S.

Distance Education in Music, R. C. Mehta (Editor), Editorial Assistance by S.A.K. Durga, Indian Musicological Society, Mumbai and Baroda, iii+106, Rs. 175/-

In a country steeped in the tradition of *gurukula vasam* and *guru-sishya parampara* distance education, even as a concept, would have been unthinkable and ridiculed as late as a quarter century ago. Yet it has become a reality today thanks to the electronic revolution opening up a vast borderless world through the

medium of telecommunications, Internet, etc. It is no longer unusual for someone in, say, USA, learning music on telephone from a *vidwan* in Chennai! The publication under reference is timely and should be of interest to those committed to the spread of the classical music of this country.

The first essay entitled "Distance Education: An Alternative Agenda" by R.C. Mehta sets the tone for the subsequent discussions on the innovative use of technology in spreading knowledge on music. The Addenda contain much valuable information. Sanjoy Bandopadhyay deals with the "Distance Education in Indian Music: Feasibility and Prospects". One comes to know about the valuable experience of distance education in music conducted by the University of Madras for more than two decades in the article ("TechnologyBased Distance Education Method in Music") by N Ramanathan. It contains thought-provoking issues that need to be tackled. Martin Clayton's essay on "Teaching Indian Music at a Distance: A Perspective from UK" refers to his successful experiment in teaching *khayal* to Westerners with the help of the lecture-demonstrations of Veena Sahasrabudde through the TV medium as part of the curriculum offered by the British Open University, the largest in that country. M Subramanian ("The Use of Computers in Music Education with Special Reference to Distance Education") has given some good suggestions on the organisation of a

music course on Carnatic Music on the Internet. There is an appendix listing the websites on Indian music. S A K Durga deals with "The Characteristics of Teachers and Students in Distance Education in Music". She sounds a caution on the demanding nature of such a procedure for both teachers and students. Ragini Trivedi discusses the "Role of Public and Private Institutions in Distance Music Education". Her reference to the importance of building up archives of classical music has come not a day too soon. A leading sitar player once said in a lecture that he had been surprised to find as many as 5000 (78 rpm) titles of Indian music of the first half of the last century lying in the storehouses of recording companies in London. Efforts are required to make them accessible to students and teachers. Akin Euba's essay on "Distance Learning and Oral Traditions of Music" is a case study of Yoruba drumming. It is interesting to observe that something similar to our *gharana* system prevails in the families of Yoruba drummers. "On-Line Music Education via Internet" is the subject of the write-up by Subhasree Dasgupta. Shakeela Khanam has some worthwhile suggestions to help in "Quality Assurance in Tele-Teaching". K Mohanasundaram and S Vijaya have referred to the utility of "Web-Based Idea Exchange for Teaching". Unlike the others in the volume it talks about the applications of web-based knowledge in general. The book concludes with a very valuable list of raga-based Hindi film

songs. Arranged in the alphabetical order of 91 *raga-s* it gives the opening song lines, films, singers and music directors. There is a timely warning about the liberties taken in film music in portraying *raga-s*. This reviewer found a couple of inconsistencies in an otherwise reliable list. "*Nain so nain nahi milao*" sung by Lata and Hemant Kumar in *Jhanak Jhanak Payal Baje* is shown under both Bageshree and Malkunji (Some refer to it as Malkunj.) The latter raga is correct. Ustad Bade Ghulam Ali Khan's "*Shubh din aayo*" in Mughal-E-Azam is shown both under Bageshree and Rageshree. The latter was the *raga* chosen by the Music Director Naushad, as it was a speciality of the late Ustad.

Many nuggets of information are available in the publication. For example, there is a reference on page 10 to the software used in the Sangeet Research Academy in Kolkata that matches the audio spectrum (graphical representation of sound waves generated on video terminal) of the *guru* with that of the disciple. An erring *sishya's* audio spectrum during practice will show exactly where he is going wrong. All a vocalist needs to do is to watch the terminal and appropriately manipulate the pharynx, tongue, palate, oral cavity and nose until his spectrum matches that of his *guru*. In an otherwise good coverage of the use of modern technology there is no discussion in the book of distance education in music appreciation except for a passing mention by Ragini Trivedi. Lastly, the book needs editing.

While the ancient *gurukula* system served a purpose at a time when technology was rudimentary it can no longer stand the test of time. One has to recognise its demerits also. Often there was really no system and the learning process could be disjointed, and dependent on the *guru's* mood to teach. Questions, especially of a theoretical nature, from disciples were frowned upon as a mark of impertinence and disobedience to the teacher. It is just possible that the *guru* himself did not know the answers because he in turn was not educated in that area by his teacher! Household chores performed by the student like the washing of the clothes of the family, cooking and massaging the feet of the *guru* were all a colossal waste of precious time making him a bonded slave. There was the danger of the student ending up as a good *dhobi* or cook rather than a musician! The reviewer recognises the merits of the system which are too well known to be recapitulated here. But he has a suspicion that for every good musician

turned out there could have been several failures. One serious limitation was that there was no opportunity for general education. There were cases in the past of eminent *vidwan-s* and *ustad-s* unable to sign their names. Secondly, given its nature, there was no possibility of girls going out of the family and living in the household of a teacher for music education. Perhaps this explains why there were no female artistes of repute till about the 20th century. Those who emerged as successful *vidushi-s* were not products of any *gurukula* system. It is a healthy sign that today we have many male and female artistes with good education who could not only perform well but could also articulate their ideas well in articles and lecture-demonstrations. It is a trend started by the late G N Balasubramaniam who had a post-graduate degree. Under such circumstances it will help in the development of Indian music if modern technology is fully harnessed for its promotion. □

— A. S.

Music And The Modern Science

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significant contributions in the past towards the maintenance of behaviour ethics and social norms in all human societies - 'primitive' or 'modern'. With the increased displacement of working populations and rapid human migrations (intra - as well as inter-national), the original regional flavours in sound usage have come to be greatly affected giving way to new genres of musical sensibilities

and expressions cut away from the harmonious settings of old and gold days. In this 'milieu', it is all the more necessary that we understand the nuances in music often hidden or mystified in a scientific manner so that music is evolved as per individual as well as social needs. □

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